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times. Mr. Worthington, however, would have been rather more particular. But say! Why not bring *THE NORTH AMERICAN REVIEW* back to Boston—and its editor with it? I am sure he would be welcomed and he could feel confident that here the good old word “shall” is still in use. You have become influenced by your environment over there in New York.

Now I can hear you tear this up and say, “Isn’t that just like Boston!” But hold! I am not a vicious critic, I express only the solicitude of an esoteric friend who looks forward monthly to the virile utterances of a congenial mind.

HERBERT COOLIDGE.

WATERTOWN, MASS.

[In presenting our portrait of Mr. Worthington, we were not striving for abstract and meticulous literary quality, but for realistic fidelity of denotement; and Mr. Worthington, as we conceived him, would, in the stress of momentous argument, have been likely to say “will” rather than “shall.” We never asserted that Mr. Worthington was a Harvard graduate: we merely said he was a Bostonian; and the speech of Boston, in these days, is far from academically precise. For example, they call a dairy-lunch a “café.”—EDITOR.]

THE MAHLER SYMPHONY

SIR,—I wonder why your able critic, Mr. Lawrence Gilman, in his remarks about the Mahler symphony, says nothing about its production beyond the mere fact that it was produced? Is it because he considered its rendition in the “also ran” class? or perhaps that the perfecting of the technical portion, if I may use that term, of so vast and complicated a work, is an achievement of no especial merit? Let us hope that it is not the result of the provincialism so common in New York, which accords no praise to efforts of any kind which have not their inception in that metropolis. It was my privilege to hear the verdict of some of the great musicians of the world upon the performance of this composition, a few of whom heard the first production in Munich conducted by the composer, and, in addition to the unqualified praise which they bestowed upon the Philadelphia performance, they also said it was the better of the two. Of course, this is not news to Mr. Gilman. His analysis of the composition as such would seem to indicate that he is an erudite and experienced man, and that is the reason for my saying, Why?

C. M. LAMMOT.

GERMANTOWN, PA.

[Our music critic, being sworn, deposes that the pages which he could give to a consideration of the Mahler symphony were unavoidably limited, and that, in view of the extraordinary character of Mahler’s music, he conceived it his duty to devote his restricted space to a discussion of the symphony itself, inasmuch as the brilliantly effective presentation of the difficult score by Mr. Stokowski and his forces in Philadelphia had already received abundant and competent praise in the newspapers. Music, after all, is more important than musicians.

We trust that this explanation, prosaic though it is, will acquit us of the exciting but, we believe, libellous charge of critical “provincialism.”—EDITOR.]